

ASSOCIATION OF INDEPENDENT MUSIC PUBLISHERS  
(A.I.M.P.)

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September 17, 1980

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Mary Lou Burg, Chairperson  
Copyright Tribunal  
Vanguard Bldg. (4th Floor)  
1111 20th St. S.W.  
Washington, D.C. 20036

FRED ANSIS  
LEGAL ADVISOR

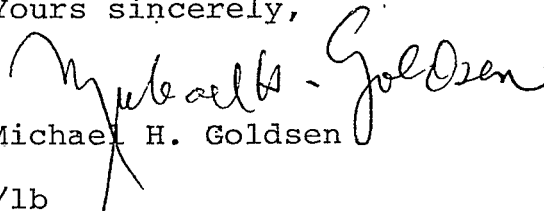
Dear Ms. Burg:

Attached please find the latest notice sent early this week to members of our association. We have encouraged our members to cooperate with your request for profit and loss statements.

We would appreciate receiving any general notices regarding the Tribunal as we are what our name indicates -- independent -- not connected with any other trade organization.

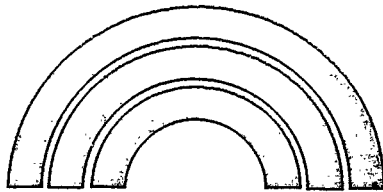
Thank you for your kind cooperation.

Yours sincerely,

  
Michael H. Goldsen

/lb

attachment



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Summer is over and we look forward to a busy Fall season. Our last meeting about DISCOVISION was a success, providing us with a preview of the medium and the potential for our industry, thanks to Terry Bochantz of Discovision Associates and Jim McCullaugh of Billboard.

The Copyright Royalty Tribunal has concluded its meetings, but before it makes its decision on any change in the royalty rates for a compulsory license, the Chairperson, Mary Lou Burg, has

requested the publishers to submit their profit and loss figures for 1977, 1978 and 1979. AIMP encourages its members to comply, though it is an individual decision. The deadline is September 19.

### YOUR SONGWRITERS AGREEMENTS (What Do Publishers Really Control)

Date: Wednesday, October 1st, 1980 -- 11:45 a.m.  
Luncheon served promptly at noon!

Place: HOLIDAY INN - STUDIO ROOM - 23RD FLOOR  
1755 N. Highland Ave. Parking entrance on  
Orchid. 1 block west. Pick up token from  
Bell Captain.

Program: MEET THE PUBLISHERS

Guests: Gary Wishik, attorney for Screen-Gems E.M.I. Music  
Ronald Gertz, President of The Clearing House

How familiar are you with your songwriting agreements?...How many types do you use, i.e.: AGAC old forms, new ones, Standard Songwriting Agreement, company's individual agreement, exclusive writing agreement, etc....What rights do they virtually give you in addition to the traditional exclusive right to print, arrange, edit, license for mechanical, synchronization or for a jingle use? Can a publisher change a text, music or title? Can a publisher license the title for a film, book or show? Can he license a T-Shirt or any other form of merchandise? Does the publisher have to share advances from foreign rights, or even domestic rights? Does he have the right without writer's approval to issue a synchronization license for T.V. or theatrical film? Can he give a "grand right" for a film, T.V. show or live performance? What is a "grand right" or "small right" regarding performances and who holds these rights? Under the old law can a renewal in an original contract be binding if the writer is still alive at the end of 28 years?

This meeting is loaded with valuable information to all of us and we should know what we actually control.

Complete luncheon (choice of boneless breast of chicken, fried filet of sole, fruit salad)

Members with reservations <u>48 hours prior to lunch:</u>	\$ 9.00
Members without the required reservation:	\$11.00
Non-members	\$12.00

For reservations, call Kurt Hunter at 766-5116. Reserve early with menu choice and only pay \$9.00.

